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RUSSIAN FOLK-SONGS

AS SUNG BY THE PEOPLE

. . . . AND . . . .

PEASANT WEDDING CEREMONIES

CUSTOMARY IN NORTHERN AND CENTRAL RUSSIA.

From Authentic Material Collected and Translated by

MME. EUGENIE LINEFF,

With a Preface on Russian Folk-Songs by

H. E. KREHBIEL.

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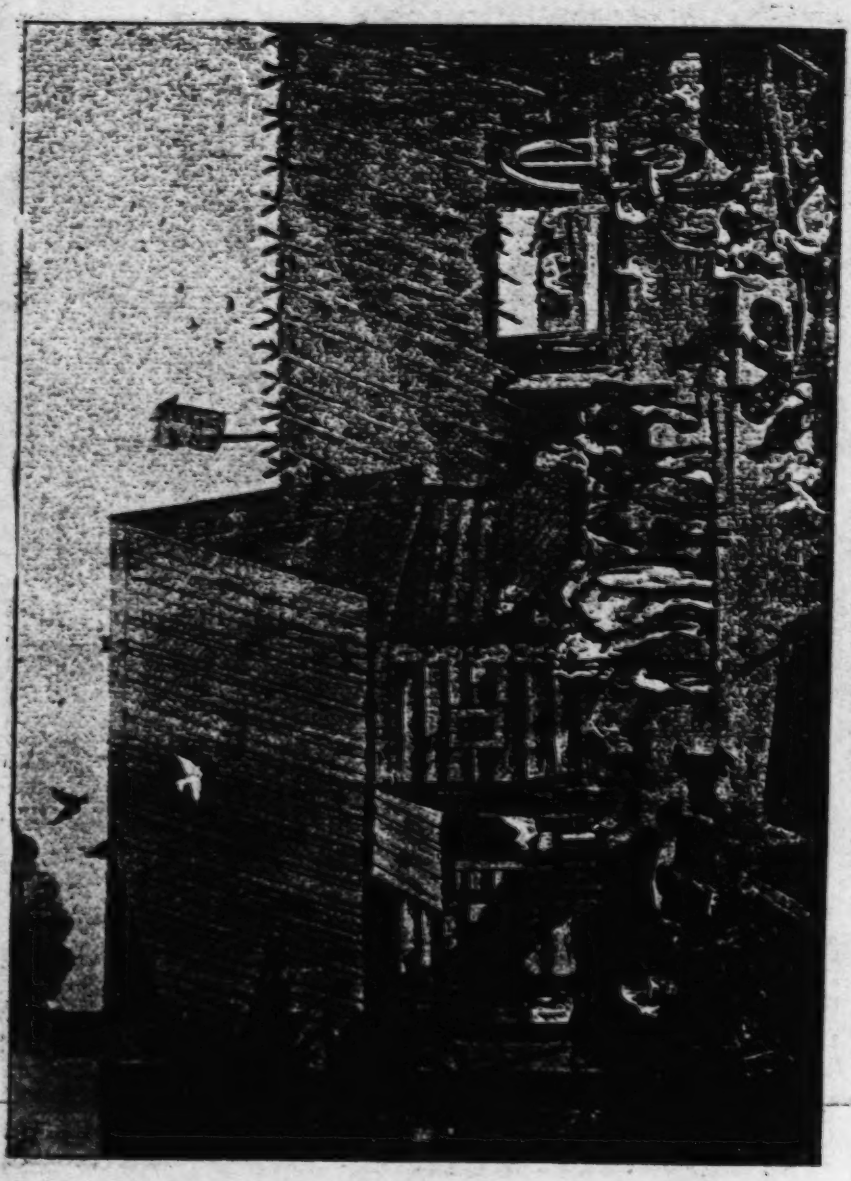

A PEASANT HOME AND FARM YARD.

[p. 4]

A Note on Russian Folk-Music.

517 "To husband and wife it (song) suggests many a form of loving words, and teaches them how, with croons about the evil Tartars of olden days, to lull their babies to sleep and to soothe restlessness of their elder children. Song lightens the toil of the working hours, whether carried on out of doors, amid exposure to sun and wind, and rain and frost, or within the stifling hut, by the feeble light of a pine wood splinter; it enlivens the repose of the holiday, giving animation to the choral dance by day and the social gathering at night. The younger generation grows up, and song escorts the conscript son to the army, the wedded daughter to her new home, and mourners over the sorrow of the parents of whom their children have taken what may be a last farewell. Then comes the final scene of all, and when the tired eyes are closed forever, and the weary hands are crossed in peace, song hovers around the silent form, and addresses to its heedless ears passionate words of loving entreaty. Nor does its ministering stop even then, for, as each returning spring brings back the memory of the past, together with fresh hopes for the future, song rises again above the graves of the departed, as, after the fashion of their pagan ancestors, the villagers celebrate their yearly memorial of the dead."

IT IS thus that Ralston describes the part which the people's songs play in the social and domestic economy of the Russians. In his words there is nothing of extravagance or hyperbole. Each of the incidents mentioned is to be understood as an episode of great significance in the regular cycle of Russian family life. Music accompanies these people literally, not only from the cradle to the grave, but beyond the grave, being a leading feature in certain post-burial ceremonies which have survived from a period earlier than the introduction of Christianity in the empire.

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121 Modern methods of study have taught us to attach an importance scarcely appreciated a score of years ago to popular songs and popular customs. What is called the science of folk-lore (though its methods are scarcely well enough digested and ordered to entitle it to the term) is opening the way to new revelations of unexpected interest and value touching racial origins and relations, primitive religions and the development of social and political systems. In nursery tales and popular songs we are learning to recognize fragments of early mythologies and histories. When this fact is fully recognized we may expect to see a marvellous out-blossoming of an interest in several branches of science toward which the mass of the people have been indifferent heretofore. Ethnology, archæology and anthropology will no longer have a terrifying sound when the knowledge becomes general that they can be studied in the intelligent perusal of fairy tales and inculcated through the agency of folk songs.

For this delightful method of study no field offers greater inducements than the Russian. This is indicated by the statements of Ralston which I have placed at the beginning of this note.[1] It can not be said of any country that all its treasures of 114 folk-song and folk-lore have been brought to light;—not even of Germany where the greatest labor has been expended. Least of all can it be said of Russia which, in its heart, may be said to be a sealed book not only to other nations but even to the majority of its own inhabitants. The explanation lies, I think, in two circumstances, *first*, the Russia which has been open to the inspection of the general reader hitherto is the Russia of imperial cities with its veneer and varnish of foreign culture; *second*, the political system of the Czar's mighty empire has not encouraged true national expression in art. So long as Russia failed in appreciation of her own possessions, it was not likely that the outside world should place a high value on them.

Of recent years, however, we have witnessed a mighty change in Russia's attitude toward her own people; and this has been followed, in a marvelously quick time by a change in the attitude of other people toward Russia's artistic products. In literature and painting and in music Russia now holds the

[1] [see cat. 116, p.5 -- Analyst]

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attention of the world as if through the magic of an irresitible 114
charm.

We are, however, concerned directly with Russian art only 121
in so far as it reflects those primitive impulses which give it character and individuality. These things are the very soul of the people's songs, and the customs of which those songs are an integral element. It was a happy idea to bring the marriage customs of these people on the stage and thus to give us a beautiful object lesson in the scientific study of which I have spoken. Books, paintings and musical performances have done much to make us understand Russian thought and feeling, but nothing could be devised to vitalize this understanding better than a dramatic representation of the chief incidents of the wooing and wedding as they have existed from time immemorial. The antiquity of the ceremonial observances is indicated in the relics of savagery which they contain—the obvious modification of marriage by theft or capture and marriage by purchase. The subservience of wife is characteristic of the patriarchal system still prevalent; but there are not wanting suggestions of a much earlier system when descent was traced in the female line and the husband became a member of the family, or gena, of his wife.

But it is not my purpose to dwell on this, to which reference will be found hereafter in the description of the wedding ceremony. I am more directly concerned with the music of the songs which occur in the course of the ceremony. The predom- 533
inant note of Russian music is profound melancholy. This is true even of songs with which the maiden friends of the bride beguile their labors during the *devitchink* at which the wedding garments are prepared. As a rule climatic and geopraphical conditions explain the prevalence of the major or minor mode in folk-music. Thus the music of all Europe above the southern line of the North Sea is predominantly minor. South of that line it is major except in Russia. Even in the Oukraina the melancholy mode prevails. It is obvious, therefore, that the question is not distinctly one of latitude, but of the consequences of latitude. Suffering is a familiar idea to people living in the cold, gloomy and rugged northland; and the symbol of suffering in

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533 music is the minor mode. But suffering from climatic and geographical conditions has its analogues in suffering produced by other causes, and this fact sufficiently accounts for the melancholy burden of the songs of the Russians who live in the sunlight of nature's smiles. A special cause of the mournfulness of the songs of the *devitchink*, moreover lies in the circumstance that once they dealt with things which were in themselves mournful. Formerly marriage, to the maiden, meant being sold or given into involuntary servitude. She was not consulted about the match, which implied not only permanent separation from parents and friends, but also possible ill-treatment by her husband and his family against which there was no sure safeguard but death. In the *Lootschina*, sung in the first scene of "A Russian Peasant Wedding," one of the most beautiful as it also is one of the most truthfully expressive of Russian folk songs, one may hear the voice of suffering caused by the persecutions of the Russian mother-in-law. "It is sad and joyful on a quiet summer's night," says Tolstoi, "in the midst of a wordless forest, to hear the wide-sweeping song of the Russians. In it is yearning without end, without hope, also power invincible, also the fateful stamp of destiny, iron preordination, one of the fundamental principles of our nationalty with which it is possible to explain much that in Russian life seems incomprehensible. And what, besides, may not be heard in that drawling song in the summer night and the silent forest? . . . We are like the sharp arrow; it flies from the string, where the hard point pierces there is its home. . .. . Clouds concealed the moon, the wind shook the tops of the linden trees, and scattered blossoms in an odorous rain on the prince and on Yelena. The old branches trembled, as if wishing to say, 'For whom do we blossom, for whom do we blow?'"

[584 562]

Along with the gloom of the folk-music of Russia, however, we find a boisterous humor—the humor which whirls us off our feet in the *scherzos* and *finales* of the Russian symphonists. The phenomenon is startling but not inexplicable. The most profoundly melancholy composers that have ever lived have also been the maddest ones. So under the conditions of their life the

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music of the peasants of Russia, swings from the one extreme of deepest melancholy to the other of desperate and reckless hilarity. This tone has capital expression in the dance song *Kamarinskaya*, which Glinka made famous the world over by his admirable orchestral fantasia. 533

Out of the communal village system which prevails in Russia has probably grown two peculiarities which distinguishes Russian folk-song from that of all other peoples. It is always sung in harmony and it is frequently antiphonal between solo and chorus. The structure of the harmonic fabric is unique, moreover, in that it is polyphonous. The harmony, which seems to lie in the consciousness of the singers, is not highly developed in respect of variety, but occasionally effects of singular power and charm result from the method which has been adopted for the purpose of securing the desired polyphony. The harmony voices are improvised and the basis of the improvizations is free imitation of the melody.

H. E. KREHBIEL.

New York, September 20, 1893.

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A Russian Peasant Wedding.

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AMONG the Russian peasants, particularly in more remote districts, the social ceremonies of a wedding are complicated and of long duration, and vastly more important in popular opinion than the church rite; for this reason we shall describe only the former. Of course, the blessing of the church is necessary to make the marriage binding, but it is comparatively an innovation, having been introduced only about one thousand years ago, while the relations represented by the social forms of the wedding date back very much farther. In them are plainly seen the former structure of the *clan* or *gens;* the opposing interests of the families of the bride and the groom; the existence, in prehistoric times of marriage by purchase and by capture amongst primitive people; the subjection of the girl to the father, in the patriarchal family, and to her father-in-law in the new home.

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It may be necessary to explain that in Russia the unit of social and economic life is the family, and that the father or eldest brother is the head of it; the young man, on marrying, does not set up for himself, but brings the bride to his father's house, where she becomes one of the daughters and takes her part in the work of the family. Only after the old man's death does separation take place; the married men divide the property and found households for themselves.

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In the family the woman is completely dominated by man, a fact that is indicated by many features in the ceremony. While

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single, the girl is allowed some freedom; she has more time at her disposal, she can go about with her friends, attend parties, etc. When married, the cares of her new position, the necessity of harder work for her new family and her altered position amongst people who are strangers to her and who look upon her as an intruder—all these reasons keep her in the house, and her time for social recreation is past. Therefore girlhood is considered the golden time in the life of a young woman, and a girl looks with dread and apprehension upon her approaching marriage; but on the other hand, love prompts her to join her husband and she hopes that his love will compensate her for what she will have to endure. In this way there is a mixture of grief and joy in the whole ceremony.

The weddings are nearly all held in the late fall or winter, when the field work is over for the year, the harvest sold and the family knows how much money it can afford to spend. When the old people have decided that their child shall marry, they ask him or her whom he or she likes best and whom next best. Marriage, it must be remembered, is often a business matter; there must be a wedding and at the chosen period. In fact, a marriage at any other time of the year is an exception. In this way it comes about that all the marriageable girls in the village are expecting their offers to come during the same week in the fall or winter, and are ready for them.

The room is cleaned and lighted up every night, the old people and the girl stay at home, while the smaller children run about the village, looking into the windows to find out how things are going on in their neighbors' houses.

The preliminaries are usually arranged between the two families, the marriage being really more the affair of these, than of the two young people themselves, since it is in fact the giving up of a working-hand by one family and her adoption into another one. The arrangements are made by friends or go-betweens. It is customary that a female relation of the groom goes to ask for the hand of the girl, and is then called a *svakha*. With her goes some old male relation or friend, who knows all the necessary forms of ceremony and is a persuasive talker; he is

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HOLIDAY IN A RUSSIAN VILLAGE.

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called the *svat*. It is his business to praise up the person he represents and to obtain easy conditions. This part is sometimes taken by an old and experienced relation of the groom. 584

As there is but little time to arrange a marriage, the two *svats*, on starting out, receive the names of several families in which to enquire for brides, and therefore it is a busy week in the village—many *svats* going about from house to house. They are dressed in holiday attire, which is a sufficient sign of their mission (these visits taking place mostly in the evenings during the week). The *svat* carries with him a quart of brandy, that he may offer the necessary treat during the negotiations.

The two *svats* slowly and solemnly enter the house, where they find the girl dressed up in her best, sitting at the table with her father and mother. When a prospective bride sees them she goes away and hides. The negotiations are opened and conducted with a great deal of ceremony, as the peasants are great sticklers for propriety and the girl would be highly offended if any formality were omitted, or the wedding celebrated with a particle less pomp than the family can afford. After the first courtesies, the *svats* are asked to sit down at the head of the room by the table. They refuse, upon one pretext or another, (as being cold, etc.,) and try to get a place under the middle beam of the ceiling, that being a good omen. [777] Their attire, ceremonious behavior, etc., show plainly on what business they have come, and the actions and answers of the people of the house show them, in turn, whether or not they are welcome and what decision they may expect. Thus both sides proceed very cautiously.

The business opens with a general conversation about the weather, the price of wheat, etc. After a while the *svat* mentions casually, that he has heard the people of the house have a commodity to sell, and that he has a buyer for it, (this feature is [583] quite plainly a relic of the ancient form of marriage by purchase). If the father says there is a mistake, that he did, indeed, have a commodity, but it is sold (which means that the girl has already been promised), then the *svats* take their departure in a little while and go to the next house on the list. If an excuse is

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584 offered and they are asked to call again to-morrow they know that the girl expects another suitor whom she prefers, but that her parents wish to keep the present offer open until the other one is closed with. But if the parents like the proposed match, they ask the two *svats* to move up to the head of the room, under the holy image, and to sit down at the table, which the old lady covers with a white cloth. The old man then asks the *svats* to speak out plainly, which they do. The parents answer that they have nothing against the proposition, but that they must ask the girl. The other side also asks to see her and get her own answer. The mother then goes after her daughter and brings her in, telling her meanwhile about the offer. If she declines, that is the end of the matter. While she is away the *svat* brings out the bottle of brandy which he had brought with him and sets it on the table. The girl comes in with some bread, which she also places on the table; her father pours some brandy into a glass and sets it on a plate, together with some bread; she takes up the plate and offers the refreshments to the two *svats*, without saying a word, but naturally with a blush—as this action shows that she is in favor of the match. As a visible token she takes up a towl and ties it around the left arm of the *svat*. The latter accepts the offer with thanks, tell the father that his commodity is a very fine one, and the first part of the bargain is done.

But if the young people do not know each other well enough, as, for instance, when they belong to distant villages, it becomes necessary to arrange a meeting between them, before making any definite answer. A day is set, as soon as possible, when the *svats* are to bring the young man to the girl's house, that the young people may become acquainted. The ceremony, as described, is gone through with, and when the girl is called in again (provided, of course, that the character and standing of the young man are satisfactory to the parents), if she likes his looks, she takes a long, embroidered towel, hangs it over his shoulder and knots it. She need not say a word; if she refuses to decorate him, the affair has fallen through.

If the girl accepts the young man, the bargain is but half done: the conditions of the marriage must still be settled by the

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parents and final disagreements about trifles are not infrequent. The wedding expenses are borne by the family of the groom, and it is a point of honor with the bride and her family that the feast must be as magnificent as their means will allow. On the other hand, the bride's family has to make presents to the members of the other one, which shall be worthy of them and cost not less than the expenses of the wedding. For these reasons the *svat* and the bride's father drive a long and hard bargain concerning the articles to be furnished. The latter calls for a certain quantity of breadstuff, meat, malt, brandy, etc., which he insists the groom shall furnish. While the *svat* demands that the bride bring with her for her own use, certain articles, more or less expensive, such as bedding, wearing apparel, and also presents for the members and relatives of the other family (for instance: a new dress, of a certain price, for the mother-in-law, handkerchiefs for the aunts, etc). The two sides may become excited and disagree over a bottle of brandy or a handkerchief and even break off the negotiations. Generally the expenses of a wedding are a heavy burden to a peasant's family.

When all the conditions have been settled (always by word of mouth only). the time of the wedding is set, usually two or three weeks ahead, and then the *svats* take a ceremonious farewell. First, however, a day is agreed upon for the formal betrothal, at which both families are present, and give their blessing. Only then is the engagement considered binding, and damages can be claimed for expenses and dishonor, if one side breaks the agreement.

To remind the bride's family that it is time to begin the preparation for the wedding feast; the groom sends a large cake to the house of the bride. This is done with peculiar ceremonies. Then the baking, brewing, dressmaking, etc. begins. The maidens hold nightly parties (*devitchnik*) in the houses of the bride or her friends, at which they cut and sew and fit, regaling themselves with refreshments and songs while working. To these gatherings young men are not admitted.

After the betrothal, when a relative or friend comes to the house of the bride, the latter acquaints the former of her intended

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PROCEEDINGS USUALLY FOLLOWED AFTER THE BRIDE HAS TAKEN THE BATH.

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marriage by hiding herself and wailing for the loss of her maiden 584
freedom and for her transfer to a strange family, and if she wishes to particularly honor the guest, she will do this, not only at the first visit, but also at every one that follows. The groom does not gain any new rights by the betrothal, and does not come to the house to see his bride; the most he can do is to come to the window, bringing cakes and candy, and talk to her from the outside, in the evenings. About two nights before the wedding, the maidens have a party, at which they try on the bridal dresses, help to finish the outfit, etc., singing at the same time doleful songs; deploring her hard fate of having to leave home and go among strangers to live. On the eve of the wedding there is another party, to which the young men are admitted. The maidens take leave of their playmate, who is going to bear the cares, hard work and responsibilities of a married woman; the men agree upon the order in which they will go in the wedding procession, and arrange about the outfit of sleighs, horses, bells, ornaments, etc. Meantime, of course, refreshments are served and songs sung.

In the marriage ceremonies themselves, are to be seen remains of many ancient social customs, and we may call attention to the changes in the life of a girl which they represent:

1. The meeting bears at first the character of the usual girls' social gatherings—*possidelky*, in this way depicting her previous easy life at home, free from care.

2. Enter the *svats*, who with ceremonies, sit down on the bench under the principal beam of the ceiling. They conduct the negotiations. The bride treats them to a glass of brandy, and gives expression to her consent by tying a towel around the arm of the *svat*.

3. The bride is preparing for the wedding. The *svat* and 585
the other male guests are driven out of the room, with noise and jokes. The hair of the bride is combed and made up for the last [302]
time, into the single, free-hanging braid of a girl. This action can be seen in the picture of Makovsky, "The Dressing of the Bride," in the Russian section of the Art Palace, at the Columbian Exposition; only the scene and time refer to a wedding amongst Boyars, about 200 years ago.

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585 Another picture refering to the wedding ceremonial is the one of Korsukhin, to be seen at the same place, and a copy of which we reproduce on page 16 of this book. It represents the return of the bride from the bath on the eve of the marriage, with her companions and the *svakha*, with songs and dances, 789] while one maiden sweeps the path before the bride. This is a bit of superstition, and illustrates the fear that the bride might be bewitched by something thrown in her way.

583] 4. The blessing of the bride by her parents. As the parents of the young couple do not go to church, the wedding procession is evidently the relic of the ancient form of marriage by capture, which was customary with the Russians in prehistoric times.

5. The arrival of the groom with his kinsmen, representing the ancient clan, who used to help him capture the bride. The whole party goes in procession to the church, for the celebration of the sacred rite,—with shouting, bell-ringing, etc.

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Argument of the Play.

ACT FIRST.—THE BETROTHAL.

SCENE 1ST. The best room in the house of the bride's parents. Enter the bride, her parents and a young brother; they tidy and adorn the room; a table is set with sweetmeats, nuts and small beer (*braga*). The old people finally sit down at the table and talk to each other; the bride and her brother stand at a little distance, talking apart. 584

SCENE 2D. The proceedings now about to begin, are similar to the usual winter night social gatherings—*posidelky*—which are frequented by the young people of the village. [574]

Enter the girl friends of the bride, with their spinning combs (*prialki*) their knitting and sewing; soon after them arrive the young men of the neighbourhood. The bride meets and welcomes them; the girls sit down in a circle in the middle of the room, laughing and chatting; the young men stand around them talking and joking, treat them to nuts, candy, etc. Different songs appropriate to the occasion are sung by the company, *e. g.* "The Birchwood Splinter"—*Lootchina* (No. 5), "I was sitting late at night"—*Posdno Vetcherom Sidela* (No. 6), etc. Suddenly there is a loud rapping, the songs cease, and everybody looks towards the door.

SCENE 3D. Enter the two *svats* (matchmakers); they bow respectfully to the parents, with a "good morning, good people," to the girls, "good mornings, beautiful girls" and to the boys. The parents bid them welcome, and ask to sit at the table; the *svats* civilly decline to do so on some pretext or other, but take their chairs and place them directly under the middle beam of the ceiling. When the girls notice this, they begin to whisper meaningly. The parents and the *svats* then proceed to discuss the match, and finally conclude the bargain; the other guests meanwhile sing an appropriate song (*Devitzy Krasavitzy*).

When the preliminary arrangements have been settled to mutual satisfaction, the mother whispers the bride, that *svats*

[See cat. 116, p. 29 — Analyst]
[See cat. 116, p. 30 — Analyst]

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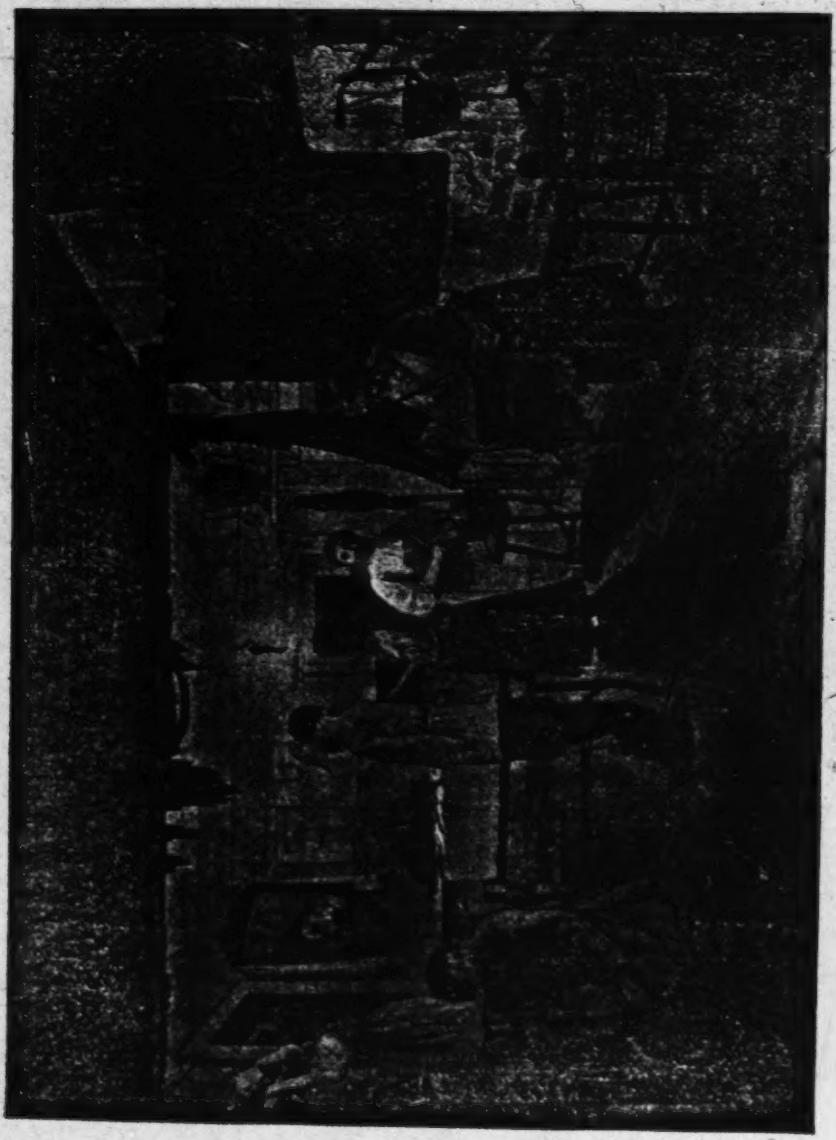

INTERIOR OF A PEASANT HOUSE.

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from such a young man (naming him) have come to ask for her. If she likes him, she ought to answer the *svats* and treat them to something. The girl throws a towel over her shoulder, puts a glass of brandy upon a plate and brings it to the *svat*, he accepts it with thanks, but before drinking asks her what answer he shall take to young so and so. The girl blushes, but takes off the towel, and ties it around his left arm—which means her consent: the *svat* thanks her and drains his glass, while she sits down at the table and cries. The *svat* then rises, thanks the people of the house for the entertainment, and starts to leave. At this juncture, the other girls, the friends of the bride, surround him, mock and jeer him, pull him about, splash water on him, etc., at the same time singing a mocking song, "Matchmaker, you foolish matchmaker"—*svatoushka* (No. 23)[1]; this is to express their displeasure for depriving them of a companion. Finally the *svat* pacifies them by some small presents and is allowed to withdraw; the *svakha* (female matchmaker) remains behind and sends out all the men. The girls at the same time surround the bride, cover her head with a kerchief (in sign of her future dependence), commiserate her, and cry over her. 584

SCENE 4TH. *The Braiding of the Hair* (shown in the picture by Makovsky, "The Toilet of the Bride," in the Russian Section of the Art Palace). The *svakha* takes the bride by the hand and leads her to a chair in the middle of the room; she undoes the single braid, as worn by peasant girls, and combs it out, all the girl friends also come up one after the other and help to comb it, it is then put up again, for the *last time in her life*, into the single plait. The girls, meantime, depict in song the sorrow of separation from her family, the uncertain treatment awaiting her, etc. "A little duck"—*Outoushka* (No. 23).[2] When the bride is dressed and her hair arranged, she is led to the table where she sits down with her younger brother by her side. 584 302

SCENE 5TH. A loud noise and stomping are heard approaching, and then a loud knocking at the door. On bidding them to come in, enter the groom, *droushka* (best man), and his friends. The bridegroom takes his place at the table by the bride, the others 585

[1] [See cat. 11b, p.44 — Analyst]

[2] [See cat. 11b, p.46; it should be no. 27 —Analyst]

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stand; the young men and women sing a song of glorification and praise. After its conclusion the groom thanks the company and rises; when he wants to lead the bride away, her brother resists him and has to be pacified with presents. This action hints at the old custom of purchasing the bride from her family or clan.

[788]

SCENE 6TH. *The blessing of the bride.* The parents of the bride take a plate with bread and salt, and a holy image and advance into the middle of the room, where they stand facing the door. The groom leads the bride out to them, the young couple bow three times to each, kiss the image and then the old people, and receive their blessing. The bride embraces her mother and clings to her, crying. The *svakha* separates them and leads her out, preceded by the *droushka* and bridegroom. At the door the party is met by the girl's brother with a stick, and a girl friend with a spinning comb (*prialka*), who refuse to let them pass with threats and offers of violence. The *droushka* is obliged to buy them off again with a present, and then the young people go out to the waiting friends, who form into a procession and go to the church, with noise and merrymaking. The companions of the girl also leave the room; the parents of the bride remain behind after the leave-taking, and sit down at the table with bowed heads and crying.

ACT SECOND.—THE MARRIAGE FEAST.

SCENE 1ST. At the house of the groom. The parents of the groom busy themselves in preparing the room for the reception of the young couple, on their return from the church. Outside is heard the noise of an approaching party. The father of the groom takes a holy image, the mother some bread and salt on a plate (a sign of welcome), and both advance to the door to meet the procession.

SCENE 2D. The friends come in first, salute the old people and place themselves around the room; there are a few moments of expectation.

SCENE 3D. Finally the *droushka* (best man) appears, walking slowly and solemnly, leading the young couple, with the

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svakha behind. The groom and the bride advance to his parents and salute them. The company sing a song of glorification. The young couple bow to the groom's parents, three times to each, kiss them and receive their benediction; then the bridal pair are led to the table, at which they sit down. The *droushka* takes the plate with bread and salt from the father and goes out of the room with it to the bride's house, to invite her parents to the feast. 585

SCENE 4TH. The *svakha* leads the bride away into another chamber, where she is to change her dress and rearrange her hair. The *svakha* takes the veil off the bride, undoes her hair, combs it and makes it up again into two braids, which she winds around the head and covers with a kerchief; this is the way the married women dress their hair. [302]

SCENE 5TH. The bride is again covered with the veil and the *svakha* leads her out to the company, places her next to the groom and then solemnly pulls off her veil. This is the turning point in the ceremony, and from this moment the bride ceases to be a girl before the world and assumes the status of a married woman.

Somebody raps at the door.

SCENE 6TH. Enter the *droushka* with the bride's parents, who are welcomed with great honors and led to places near the head of the table.

Setting of the table. The *droushka* directs all the ceremonies of the feast. He first calls upon the *svakha*, who represents the groom's mother, to take out of the oven whatever she has and to set it upon the table. The *svakha* tries to remove the oven lid, but cannot do so and asks for help. The *droushka* then directs his friends to help her, and with songs, indicating the difficulty of the work, the young men of the groom's party pull off the lid and draw out the pots, which they place upon the table; the songs accompanying these actions are: "*Doobinoushka*" (No. 19)[1] and "Bold Mustaches"—*Oussy* (No. 14).[2]

The Feast. The whole company sit down to the table (except the *droushka* who sees that every guest has plenty of everything), cross themselves, asking a blessing and fall to. After they have eaten for a while, the best man offers a glass of 585 574

1 [See cat. 116, p. 40 — Analyst]

2 [See cat. 116, pp. 37–38 — Analyst]

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brandy on a plate to the groom's father, who tastes of it, but makes a wry face and says: "*gorko*" (bitter). The *droushka* puts a piece of sugar into the glass, the father tastes it again and repeats, "*gorko.*" Then the *droushka* asks the young couple to sweeten the drink; they thereupon rise, bow to the old man and kiss each other three times; the father then drains the cup with evident satisfaction, saying: "Ah, this is good." The same ceremony is repeated with the other relatives and guests, some of whom even insist on repeated sweetenings, to tease the young couple—especially if they see that the bride is bashful. The company, meantime, joke and sing appropriate songs. This scene is represented in the well known picture of Makovsky, called a Boyar's Wedding.

The presentation of gifts from the bride to the groom's relatives. The *droushka* first leads out the groom's father to a chair in the middle of the room, where he asks him to sit down; then the *droushka* approaches him with a glass of brandy on a plate, accompanied by the *svakha* with a present and by the young couple. They all bow to the father and ask him to accept the offerings. The *droushka* using a formula like this: "The young prince and the young princess do homage to you with a low bow and a bowl of festal mead. They beg you to accept the cup, to drain it and to cover the bottom—not with a dime or a dollar, but with a piece of gold; and if you have not that, half a dozen dollars will be acceptable to us and an honor to you." The presents consist of wearing apparel, gloves, kerchiefs, embroidered towels, etc. The father takes up the glass and tastes it, but refuses to drink, claiming it is too bitter; the young couple must sweeten it for him, just as before, which they finally do; when he drains the cup and accepts the present, they bow to him and kiss him. The mother of the groom is the next one to be led to the chair and given a present; she also asks for a sweetening of the drink, etc., and the same ceremony is gone through with all the groom's relatives.

In return for the teasing, each one puts a piece of money upon the plate. Songs enliven the proceeding, as for instance: "Glory to the Swan" (*Slava Lebediu*), etc.

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The feasting meantime goes on; the *droushka* treats everyone and asks the company to drink more. The songs at this time are: "I walk with the Wreath" (*So vyounom ya khojy*)[2] and "In the Meadows" (*Vo loosiakh*).[2] 585 574

The company gradually becomes more excited; they start to sing dance-songs; a young man and a girl come out into the middle of the room and start a jig dance, while the balance of the company sing the *Kamarinskaya* (No. 10)[3] or the "Entrance Hall"—*Sseny* (No. 9).[4]

The bride's parents ask everyone to their house, to finish the night. The guests jump up and bid good-bye to the bridal pair and to the parents of the groom, and go away, singing and dancing.

[2] [See cat. 116, p. 44 — Analyst]
[2] [See cat. 116, pp. 35-36 — Analyst]
[3] [See cat. 116, p. 35 — Analyst]
[4] [See cat. 116, pp. 34-35 — Analyst]

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SONGS OF GREAT RUSSIA.

A. KHOROVOD SONGS.

(CHORAL DANCE.)

539

1. THE AUTUMN NIGHT.

(*Notchka.*)

Oh, thou dark autumn night,
Thou dark night, and not the last one.
A young and sorrowful maiden,
Here I sit and wait all alone,
I lie down, feeling lonesome ;—
Sorrow and worry overcome me,
Worry about my dear lover.
My lover lives far away,
On the other side of the river.
My dear one walks on the other side,
And waves his right hand to me,
With his black hat in the hand.
"Come over," says he, "to this side!"
I would like to come, but I find no ford ;
I found a crossing, but it is over a pole,
And that pole is thin and the creek is deep,
And the water is so awfully cold in it.

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The musical construction of this song is based on the principle of *imitation*, which denotes the repetition of the principal melody in harmonic variations, for the secondary voices. The tune is very simple, consisting of a descending scale of notes, in groups of four, and the different voices are beautifully interwoven. The effect is very characteristic and fine.

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2. DUCKY DARLING.

(*Outitza.*)

Oh, ducky, my darling,
Down by the meadow,
My own young one,
Where have you been?
Where did you stay?
Last night, in the woods,
By the willow trees,
Under the raspberry bush,
There saw I pass,
Two bold young men,
Not married yet.
They each had a knife,
They cut shoots off the willows
And made whistles of them.
Oh, whistles, blow not so loud,
Wake not my father dear.
Do not disturb my mother,
Who is over the river,
Brewing beer for the son-in-law.

The principle of *imitation* is also very strongly carried out in the melody of this song, so as to make each part of it important. [533]

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3. THE GREEN FOREST.

(*Zelionaya rostcha.*)

The green forest roared the whole life-long night,
And I, poor young maiden, did not shut an eye;
I dreamt not, I slept not, I sat up and spun;
And while I was spinning, so lazy I felt—
I felt very tired, with grief overcome.
I had been invited to come to a feast,
To come to a wedding, my false lover's own.
My lover was handsome, so curly and fair,
The horse that he mounted went proudly along.

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4. ON THE SEA.

(*Kak po moriu.*)

Far on the sea, the wide sea ;
Far on the deep, blue sea,
There swam a swan with her little ones,
With her little ones, her cygnets.
Suddenly a bold falcon appears ;
He strikes and kills the white swan.
The blood flowed out into the sea,
The feathers flew to the beach,
The down was blown about by the wind.
Young maidens went out together
To collect the down of this swan.
There appears a nice young man :
" Good day to you, my dear young maids,
" Good luck to you, collecting down
" To fill the pillows of your lovers ! "
All the girls made him a bow,
Only one of them did not do so.
" All right, my dear young maid ;
" I wish you to wed my brother,
" And to stand by the side of your bed
" Until your feet are cold and tired,
" And to weep blinding tears."
When she heard this reproach
The girl humbled herself and bowed to him :
" I did not know that it was you,
" When you came and bowed to us so low."

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B. POSSIDELOTCHNY SONGS.

(SOCIAL GATHERING.)

5. THE BIRCHWOOD SPLINTER.

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(*Lootchina.*)

My dear birchwood splinter,
Why don't you burn brightly?
Or, may be, you have not been in the oven?
I have been in the oven all last night,
But the wicked mother-in-law crept into the oven,
She crept into it to put a pan of water,
And drenched me all over with water.

This is one of the possidelotchny or social gathering songs, which are used at the *possidelky*, as explained on page 17.[1] The subject refers to the unhappy condition of a newly married young woman, living with her husband's family, whom the mother-in-law does not like and annoys out of spite. The birchwood splinter was used formerly by the peasants for lighting the house at nights. [606] [373]

A long block of birchwood was carefully split into long pieces, like laths, which were dried in the big oven over night; when a light was necessary, such a splint was stuck into an iron fork, which stood on the floor, and the lower end ignited. This splint, even when perfectly dry, caused a great deal of trouble, as it had to be attended to frequently, to snuff it and to renew it. When wet, it was nearly useless, of course, and to work by it was nearly impossible.

In the next piece an allusion is made to the ends of the splints which had been left over from previous nights, and which the careful housekeepers required to be burnt when there was chance to do so, *i. e.*, when there was no company and not so much light was needed.

The simple and plaintive melody alone is sufficient to depict the deep grief caused by the tyranny of the family over a defenceless member of it

1 [See cat. 116 —— Analyst]

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6. LATE AT NIGHT.

(*Posdno Vetcherom.*)

I was sitting late at night,
Keeping up the birch splint light,
Oh, hayduck, haydutchiok,
Keeping up the birch splint light.

Keeping up the birch splint light,
I burnt what ends I found
Oh, hayduck, haydutchiok,

I burnt up what ends I found,
Waiting for my dearest friend.
Oh, hayduck, etc.

I was waiting for my friend,
And at last my lover came.
Oh, hayduck, etc.

When at last my lover came,
I embraced him with joy.
Oh, hayduck, etc.

I embraced him with joy,
Wound my arms around his neck.
Oh, hayduck, etc.

Wound my arms around his neck,
While my eyes were shedding tears.
Oh, hayduck, etc.

Asked him with tearful eyes,
Not to stay away so long.
Oh, hayduck, etc.

The meaning of burning up the ends of the birch splint partly used has been explained in the previous song.

Hayduck—in the refrain is of uncertain origin; its latest meaning was that of a servant; haydutchiok is the diminutive of it.

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7. I FEEL SLEEPY.

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(*Spitsia mne.*)

I feel sleepy and am dozing,
My head is dropping on the pillow;
My father-in-law is walking in the hall.
Angrily he is making a noise.
He knocks, he raps,
He knocks, he raps,
He does not let the daughter sleep.
"Get up, arise, you sleepy-head
"Get up, arise, you sleeper,
"You useless girl, you lazy one!"

My mother-in-law walks in the hall,
Angrily she goes up and down.
She knocks, she raps,
She knocks, she raps,
She does not let the daughter sleep.
"Get up, arise, you sleepy-head
"Get up, arise, you sleeper,
"You useless girl, you lazy one!"

I feel sleepy and am dozing,
My head is dropping on the pillow,
My dear husband walks in the hall.
Easily, softly he is saying:
"Sleep, dream, my dear,
"Sleep, dream, my own!
"You have been scolded and persecuted,
"You have been given away
"Too early in marriage!"

This is another example of songs which refer to the ill-treatment of a young wife by her husband's parents; only the love of her husband makes life at all bearable to her. [606]

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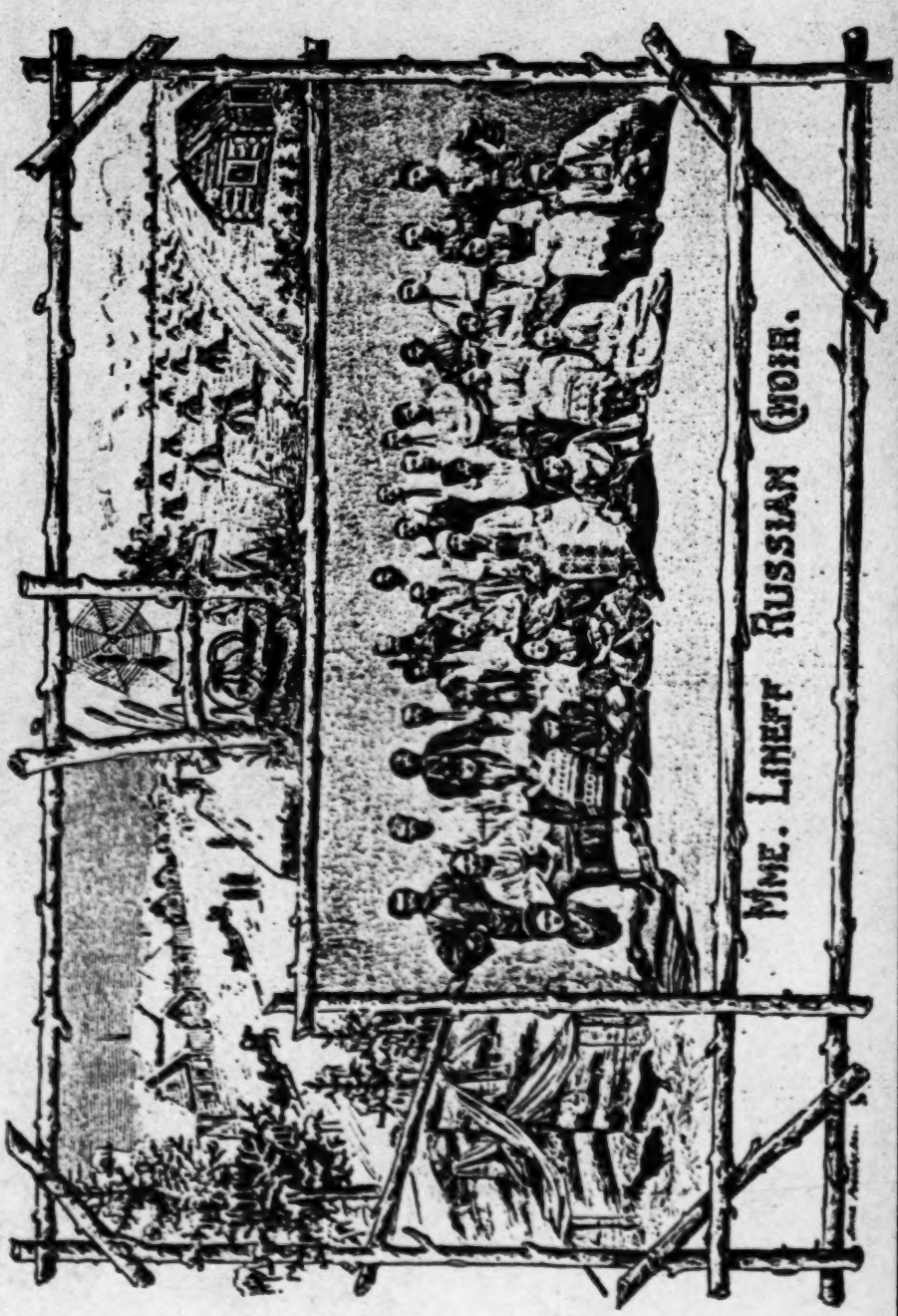

[pp. 32-33]

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8. LAST NIGHT I WAS AT A PARTY.

(*Ya vetchor moloda.*)

Last night I was at a party,
At a pleasant and social party,
At a social party at my neighbor's.
I did not drink mead nor light beer,
But I drank some sweet brandy;
Not from a wine glass, nor from a tumbler,
But right out of a great, big bowl,
Over the brim, till I could see the bottom.
Home I went, through the woods without fear,
I went through the open fields without tottering;
When I reached my home, I stumbled
But caught hold of the post of the door.
"My dear, dear doorpost,
"Hold me up, poor woman,
"The drunken woman, the tipsy fool.
"My husband is a hard drinker:—
"He does not drink brandy, but keeps tipsy on water."

A humorous song, the lively melody of which agrees well with the words.

C. DANCE SONGS.

9. THE ENTRANCE HALL.

(*Sseny.*)

Oh, my new "sseny," built not long ago,
Of maple lumber, with latticed work.
I shall never again walk in that hall,
Never walk there hand in hand with my lover.
The young woman came outside the new gate,
She turned loose a falcon off her hand.
"Fly away, falcon, go high and far;
Go to my native country far away!

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In my native country lives my stern father;
He was harsh and had no pity on me.
He forbade me to walk out in the evening;
I disobeyed my father and pleased my lover."

This song is greatly liked at dancing parties amongst the peasants, but it really was not a dancing song originally. While the time is quick and lively, still there can be heard in it an undercurrent of sadness, and this combination of two opposing feelings is also expressed in the words of the song.

A young woman remembers her former home, from which she escaped against the wishes of her stern father, who did not allow her to atttend the social gatherings of her friends. Her present life with her husband seems to be a happy one, and this strain predominates in the tune, and she wants the falcon to go to her father and tell him so; but then she also has a feeling of homesickness, which can be heard beneath the rollicking tune. [593]

The simplicity of the melody gives it great strength, but it also contains the danger of being easily made trivial by an unfeeling execution.

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10. KAMARINSKAYA.

What a queer fellow you are, Kamarinsky peasant,
As you run stumbling along the street!
"I am running to the rumshop, with a headache.—
Without drinking a peasant can not live."

One of the favorite male dancing songs; the words are humorous, but rather coarse, so that but one verse can be given here, and even that one slightly modified.

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11. THE MEADOWS.

(*Vo loosiakh.*)

In the meadows, in the green meadows,
There grew soft, silky grass,
There bloomed little blue flowers,
There spread sweet odors.
On that grass I will feed my horse,
I will feed it and comb it:
I will put on its silver bridle,

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Put on the silver saddle,
And lead the horse to my father.
"Dear father, my own master,
"Listen to a civil word:
"Do not give me away to an old man;
"I hate an old man worse than death;
"I can not go walking with an old one,
"I rather stay an old maid.
"I will then comb my hair nicer,
"I will then plait it finer,
"And wind a red ribbon into it."

D. RECRUIT SONG.

12. THE WHITE SNOW.

(*Ne bely snegy.*)

It is not the white snow that shines in the open field,
It is the white stone house of my beloved that shines.
In that house there stands two oaken tables;
Behind those tables sit two bold young men;
They hold in their hands pens of swan feathers.
Near them stands a young girl and cries bitterly.
One of the young men tries to console her.
"Do not cry, my dear girl, do not cry nor grieve,
Thy lover is not going to be a common soldier,
But he is going to join the bold Cossacks of the Don.

[702] The taking away of a young man for service as a soldier used to be as strong a cause for grief to his family and friends, as his death itself, because the term of a soldier used to be 25 years—practically all his life. Therefore the girl is crying before the recruiting officers and all the consolation they can give her is the fact, that the young man will be put into a Cossack regiment—the Cossacks enjoying some privileges over the regular soldiers, such as the election of their own officers, better treatment and generally a more democratic institution.

But the powerful melody of this song indicates another current of feeling, than grief alone. The victorious solemnity and energy of this tune represents the manly response of a young man to his country; we hear in it the self-reliance born in an army which has centuries of victories behind it, which has made the country what it is, and which is ready to go and die for it, when called upon. This bold and calmly strong spirit has already affected even the recruit.

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13. IN PRISON.

(*V'temnitze.*)

In a gloomy prison a robber was lying,
Expecting a shameful death; he was saying:
"How soon shall I see the hangman?
"I shall expiate my crime then.
"Do not tarry with your whips, but punish me quickly;
"I have deserved that punishment.
"Let it burn me fiercer than a bonfire,
"Sharpen well your knives for me,
"Beat and cut me, I am a robber,
"And I have deserved my fate.
"A terror in the field I have been, killing and destroying,
"Without regard to any prayers for mercy:
"Like a raven striking a bird did I act."
Suddenly soldiers knocked at the door,
Their bayonets flashed and the words froze on his lips.
"Good bye, my beloved woods and hiding places;
"Do not worry for me, my dear ones!"

E. ROBBER SONGS.

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14. THE BOLD MUSTACHES.

(*Oussy.*)

Up 'til now the Mustaches were not heard of,
Nor was anything ever seen of them;
But lately bold Mustaches have appeared in Russia,
In the new settlement of Strogonoff.

They walk proudly about the town;
Their hats are of beaver, with velvet tops,
Their dark gray coats are padded,
Are padded with damask silk.

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The Mustaches have met in the grogshop,
And sat down in a circle by themselves;
The biggest Mustache was the chief of them all,
Gryshka Mourishka, a nobleman's son.

And he says, stroking his mustaches:
"Brethren mine, you bold Mustaches,
"The summer is passing, the winter is near,
"And we must consider how we will feed our bellies."

"Go, boys, and grind up your axes,
"Have the blacksmith make pikes for you,
"Whet your long knives to a good edge—
"For we shall need all these weapons soon."

"I know of a man who is very rich,
"And he lives on a mountain far away;
"He does not plow, but has wheat to sell,
"And the money for it he puts in a box."

[579] In the seventeenth and eighteenth centuries organized bands of robbers were frequent in Russia and were a ready refuge for young men, unable to bear the petty restrictions of law and custom at home. As they also often were protectors and avengers of the poor, they were rather popular with the masses; the strain of romance in their mode of life added to the regard in which they were held. For these reasons the number of robber songs, which passed amongst the people was quite great.

Mustache was probably the nick-name of some robber chief, adorned with particularly long mustaches, and his gang may have been called after him—the Bold Mustaches.

[533] A peculiarity of the robber songs is that they are hardly ever executed as solos; many other songs are used by a single voice as well as choir, but these it is customary to render by many voices together. This fact evidently is directly connected with the essence of the subject, which they deal with, as robbers did their work also in organized bands.

This same feature is observed in the laboring songs, which are translated herein; they also must be sung by a choir, as the work must be done by a gang of men together.

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F. BARGEMEN'S SONG.

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16. VOLGA.

Down the Volga, down our mother river,
Down the broad and long river,
A storm has arisen,
Not a little storm either,
The waves run high;
Nothing can be seen in the waves,
But a small red boat.
White shine its sails,
And black are the caps of the rowers.
The master stands at the stern,
Dressed in his best attire.

This song is a favorite one with the bargemen on the river Volga, and is also much liked all over Russia; hardly a boating party takes place without the singing of the *Volga*.

This song originated amongst the robbers who used to infest the river Volga in the seventeenth and eighteenth centuries; they organized themselves into large bands and captured vessels; sometimes they were powerful enough to go out to sea and take and plunder large towns on the coast. [579]

The song describes the sailing of a band on the river in stormy weather; the crew is well dressed and the chief is in holiday attire. They are going down the river, and are going to carry away a young woman, who is waiting for them.

The song is quite old, several hundred years, but has been preserved in nearly the original form. The sustained boldness and freedom of the tune seem in perfect consonance with the storm on a broad and deep river.

G. LABORING SONGS.

17. HEAVE, HO!

(*Ay, oukhnem.*)

Oh, heave, ho!
Oh heave ho!

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Once more heave, ho, once more heave!
We untwist the little birch,
We untwist the curly one!
Ay, da da, ay da,
Ay, da da, ay da,
We untwist the curly birch!

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18. HEAVE, HO, STRIKE UP!

(*Oukhnem, grianem!*)

All through the dark night, the long dark night,
The autumn night, the long one,—
We heave, Strike up!
The boss calls out to us: "Heave, ho!"
And we heave, strongly we row.
Oh, heave! Strike up!

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19. DOUBINOUSHKA.

(*Little Club.*)

Here, old woman, be not angry
Catch hold of the oven lid!
Oh, doubinoushka, let us come down,
At the green one we'll pull;
We'll pull, we'll pull,
Come down!

Pull your baking out of the oven,
And treat your guests to some of it,
Oh, doubinoushka, etc.

Here our prince stands waiting,
For a chance to kiss his princess.
Oh, doubinoushka, etc.

The guests ask the young couple
To sweeten the drinks by kisses.
Oh, doubinoushka, etc.

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And for your bread and wine,
They will put rubles on the plate.
Oh, doubinoushka, let us come down,
At the green one we will pull.
We'll pull, we'll pull.
Come down!

The laboring songs here given are very common in Russia, where nearly all labor done by the concerted effort of a crowd is accompanied by a song.

The first two were originally bargemen's songs, but have been carried all over the country by this time. The tune is very simple but extremely picturesque and effective; the *oukhnem* represents phonetically the release of the breath after a violent effort—*oukh*– ; the meaning of *untwisting* the birch or the club has been lost to us during the progress of the song through many ages.

The expression of the melody is one of great physical effort and also of power to carry it on and to overcome obstacles.

A fine effect is produced by starting No. 17 pianissimo with a gradual crescendo, as if the choir was at first far away and approaches while pulling a boat; in the middle—the full power of the song is heard by the audience, and, the crew going on, the song diminishes in strength and finally fades away.

A pure laboring song is No. 19, which cheers up the tired men at work wherever the Russian language is heard. It is started as a solo by the leader of the gang, in most any kind of words, often extemporized; the choir takes up the refrain.

In our version it has been adapted to the humorous incident at the wedding. *

H. WEDDING SONGS.

20. GLORIFICATION.

Praise be to the Lord in Heaven, Glory!
To our prince* on this earth, Glory!
May our prince never grow old, Glory!
May his festal dress never wear out, Glory!
May his good horses never break down, Glory!
May his faithful servants never fail, Glory!

*[See cat. 116, p. 23 -- Analyst]

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May the right shine in our country, Glory!
Brighter than the sun, Glory!
May his treasure chest, Glory!
Always be full of gold, Glory!
May his glory descend, Glory!
By the great rivers to the sea, Glory!
And by the creeks to the flouring mill, Glory!
This song we sing to the bread, Glory!
And we offer praise to the loaf, Glory!
As a solace to the old people, Glory!
And for the public to hear, Glory!

This song has been utilized by Beethoven in his op. 59, Rasoumovsky Quartet in F.

*By *prince* and *princess* are meant in this song, the newly married people.

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21. THE SOWING OF THE MILLET.

(*A mi prosso Ssegali.*)

[776]

This song is at least a thousand years old and dates from the heathen times of Russia, as the invocation of Lado, the deity of the Spring testifies. It typifies the custom of obtaining the bride by purchase.

The first chorus begins:

We have sown, we have sown millet,
Oy, Did-Lado, we have sown,

to which the other replies:

But we will trample it, trample it,
Oy, Did-Lado, will trample it.

Then the two choruses sing alternately:

1. But with what will you trample it?
2. Horses will we turn into it.
1. But we will catch the horses.
2. What will you catch them with?
1. With a silken rein.
2. But we will ransom the horses.
1. What will you ransom them with?

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2. We will give a hundred roubles.
1. A thousand is not what we want.
2. What is then you want?
1. What we want is a maiden.

On this, one of the girls in the second choir goes over to the first, the two sides singing, respectively "Our band has lost," and "Our band has gained." The game lasts until all the girls have gone from one side to the other. Of course in the concerts the action is abridged.

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22. WHAT DUST IS THAT ON THE ROAD. 539

(*Chto vo pole pilno.*)

Dear Mother, what is that dust on the road?
Beloved, what dust is that on the road?
My child, the horses are playing and running about,
My sweet child, the horses are playing and running about.

Dear mother, visitors are entering the yard,
Beloved, visitors are entering the yard!
My child, fear not, I shall not give you up,
My sweet one, fear not and be not scared.

Dear mother, the guests are mounting the porch,
Beloved, the guests are mounting the porch!
My child, fear not, I shall not give you up,
My sweet one, fear not, I'll not let you go.

Dear mother, they are entering the front room,
Beloved, they are entering the front room!
My child, fear not, I shall not give you up,
My sweet one, fear not, I'll not turn you away.

Dear mother, they are sitting down at the table,
Beloved, they are sitting down at the table!
My child, fear not, I'll not give you up,
My sweet one, fear not, I shall not give you away.

Dear Mother, they are taking down the holy image,
Beloved, they are blessing me with the holy image!
My child, the Lord be with you,
My sweet one, the Lord be with you!

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23. THE MATCHMAKER.

(Svatoushka.)

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Matchmaker, you old matchmaker,
You stupid matchmaker;
You went after the bride, you came into the kitchen garden,
You spilled a keg of beer all over the cabbages,
You saluted the fence, you worshipped the door post.
Oh, door post, you good door post,
Show him the way to go after the bride.
Matchmaker, take a hint:
Pull out your purse,
The money in it is jumping about,
And the girls like the looks of it.

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24. I WALK ABOUT WITH THE WREATH.

(Sso vyunom ya khojou.)

I walk about with the wreath,
I walk with the golden one;
I know not where to put it down,
I know not where to lay the golden one.
I will lay the wreath,
I will lay the new one,
In the bridal pair's room,
At the head of their bed, --
And may it do them good.
How can I redeem the wreath?
What can I give for the new one?
I will give for the new wreath
Two pieces of gold,
Three or four pieces of silver,
And two pacing horses.

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25. A GREEN PEAR SWINGS IN THE GARDEN.

(*Zelonaya grousha.*)

A green pear swings in the garden.
Dear Mary is crying bitterly,
The daughter of John is wailing loudly
Before her beloved father,
Before her beloved mother,
Because she is going away with strangers.

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26. ACROSS THE RIVER.

(*Kak za retchkoy.*)

Across the river, across the swift one,
Ay, luly, luly, the swift one,
Was walking a fine young man,
Ay, luly, luly, a fine young man;
His head was brown and curly,
Ay, luly, luly, brown and curly,
The hair was combed nicely,
Ay, luly, luly, nicely.
There came to meet him some young girls,
Ay, luly, luly, some young girls.
"Sell us, oh fine young man,
Ay, luly, luly, fine young man,
"Sell us your brown curly hair!
Ay, luly, luly, curly hair!"
"You foolish senseless girls,
Ay, luly, luly, foolish girls,
"I need my brown curls myself,
Ay, luly, luly, need myself;
"I am single yet and I need them,
Ay, luly, luly, I need them,
"To help me to get married,
Ay, luly, luly, get married!"

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27. THE LITTLE DUCK.

(*Outousňka.*)

A little duck was bathing herself in the sea,
A little gray duck was splashing about.
It went on the beach, shook itself, and said:
"How can I go away and leave the sea,
"How can I fly away from this high shore?
"The cold winter is coming,
"The hard frosts are approaching,
"The deep snows are nearing.
"I shall be forced to leave the sea,
"I shall be forced to fly from the high shore."
Young Thekla was washing herself in her room,
In the highceiled room she was dressing,
And bitterly crying over her fate.
"How can I part with my dear father,
"How can I leave my dear mother?"
Nahum is coming with all his friends,
The son of Pamphile with his friends,
He will take young Thekla by the right hand,
Lead her to the Lord's church,
And then home to his house.

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SONGS OF THE UKRAINA.

The songs of the Ukraina, in Southern Russia are different in character from those of Northern or Great Russia; they are nearer in harmonization to the type of music used in Western Europe, as the melody is carried by one voice and the other voices supply the chords for bringing out the melody more prominently. They are not inferior in melody to the Great Russian songs,—some musicians even give them the preference in this respect, although this may be owing to the fact that the melody is more apparent in them, when sung by one voice, owing to their construction, while in the Great Russian songs the full effect of the tune can only be attained by the co-operation of all the voices. This musical difference between these parts of the same country, is probably caused by the fact that the habit of equal co-operation in all actions of life is stronger in the northern part. 533

28. IN THE GARDEN.

(*Oy ou sadotchkou.*) 539

In the garden, under a pear tree,
Were sitting a pair of doves.
They were billing and cooing,
Embracing each other with their wings.
Suddenly a gray eagle appeared,
And killed the male dove.
The other dove he took home with him;
He made her a house and offered her wheat.
She does not peck the wheat, but moans,
And unceasingly under the pear tree she wails.
"Why do you moan, why do you remain alone,
"But go to weep under the pear tree?"
"I have seven pairs of doves,
"Go and choose any one you like best."
"I have tried to choose one of them,
"But found none like the one I have lost.
"If I had my dear one back again,
"I would gild his wings,
"I would adorn his head with gems,
"I would cover his face with kisses."

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29. THE BUCKWHEAT CAKES.

(*Gretchaniky.*)

The mother went to the village
To get some buckwheat flour,
To make buckwheat cakes
For the children.

Rise, my cakes; rise my queer ones;
Why is it, that you do not rise on the pan?

The father ground unwinnowed buckwheat
The mother baked unsifted flour;
When some young town clerks came up,
The buckwheat cakes were in the oven.
Rise, my cakes, etc.

Go to the well, old man,
Go after water,
While I and my friend
Will cook the dinner.
Rise, my cakes, etc.

We boiled the gruel without grain,
We did not put in any salt,
We did not give him any bread,
But let the old man sit at the empty table.
Rise, my cakes, etc.

The father sits at the foot of the table
With his head bowed down;
And the like will happen to any one
Who has to obey his spouse.
Rise, my cakes, etc.

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30. ONE KNOWS.

(*Oy, znati.*)

One knows when young people like each other;
The young man presses her to his heart and caresses her.

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One knows when you have young daughters:
How footpaths are trodden out in your garden.
One knows that when you are single,
There's sure to be a nice face like one of a princess.
One knows that when one is married,
The face is soon wrinkled and careworn;
But woe also to him that is unmarried,
He is like a cracked pot which boils and runs over,—
Wherever he turns he finds no happiness.

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31. THE BUCKWHEAT.

(*Gretchka.*)

Black is the buckwheat, white is the millet,
Let us hold to each other, sweetheart!
If we do not keep together,
People will laugh at us.

Black is the buckwheat, white is the millet.
Do not fall into men's hands, maiden;
If you get into their power,
You will find unhappiness.

Hardly had the girl tried married life,
When she cried bitterly,
"What have I done, poor girl,
By falling in love with a drunkard?"

Black is the buckwheat, white is the millet.
Do not get into men's power;
If you fall into their hands,
You will know what bad luck means.

(*The male voices answer:*)

White is the millet, black is the buckwheat.
The girl is foolish and silly;
She rushed into marriage
As if she were crazy.

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(*The whole choir together:*)
Black is the buckwheat, white is the millet.
Let us hold to each other, sweetheart!
If we do not keep together,
People will laugh at us.

K. RECRUIT SONG.

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32. IN THE MEADOW.

(*Oy ou loozy.*)

In the meadow, by the birch tree,
Under the elderberry bush,
A young woman gave birth
To a strong young son.

My mother, you ought not
Have given me these brows,
But you ought to have, mother mine,
Given me some luck.

Put out your leaves, dry oak,
To-morrow will came a frost;
Get ready, young Cossack,
To-morrow the campaign opens.

I fear not the frost,
I shall put forth my leaves at once.
I fear not the campaign,
I shall get ready for it at once.

The oak, on the border of the road, was green,
It covered itself with leaves.
The young Cossack was going
Far away from the Ukraina.

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Ukrainians RD4

L. HISTORICAL SONGS.

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33. YOU DID NOT DO RIGHT.

(*Oy, ne gorazd.*)

You did not do right, oh, Zaporogzy,
You did not do right;
The broad prairie, the smiling country
Have you brought to grief.

A black cloud is coming,
A storm is in the sky;
You have ruined the country,
And you will grieve for it later.

Be it right, be it wrong,
There is no help now;
The Zaporogzy may well enough
Live under Turkish rule if they must.

The song refers to an invasion of the Ukraina by the Turks in 1672; the author is dissatisfied with the efforts made to resist them and tries to shame his countrymen into a fiercer opposition. As a fact, the Turks did not stay there long.

34. DO NOT WONDER, GOOD PEOPLE.

(*Oy ne divouyte.*)

Do not wonder, good people,
That the Ukraina has risen,
And that near Dashevo, on the banks of the Soroky,
Many Poles have fallen.

Now, you Poles, drink the muddy water,
The water of the swamps,
While you used to drink, in the Ukraina,
Sparkling mead and sweet wine.

Oh, Cossacks, let us return,
Let us ride back home;
We have driven the Polish troops beyond the Vistula,
They will not return again in a long time.

The song refers to one of the numerous wars between the Cossacks and the Poles, in which both countries were embroiled for over two centuries; the fortunes of war were alternately on each side, but the result was finally exhaustion of both.

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SACRED SONGS.

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35. HOLY LORD.

(*Svaty Boje.*)

Holy Lord, holy powerful One, holy immortal One,
Have mercy upon us!
Praise be to the Father, the Son and the Holy Ghost!
Now and forever!

36. LET MY PRAYER BE RECEIVED.

(*Da ispravitsa.*)

Let my prayer be received,
Like incense before Thee!
Offered by my hand as an evening sacrifice!
Lord, I call out to Thee, hear me!
Listen to the voice of my prayer!
When I call to Thee hear me!

37. CHERUB SONG.

(*Kheruvimskaya.*)

Like the cherubim, secretly worshipping,
To the life giving Trinity let us sing a thrice holy song!
Let us put away now every temporary care. Amen!
Let us praise the King of all,
With the invisible angels, who offer their praise!
Hallelujah.

38. HOW GLORIOUS IS OUR LORD IN ZION.

(*Kol slaven.*)

How glorious is our Lord in Zion,
The tongue unable is to tell;
Majestic in the skies enthroned,
In dust and on the earth as well.
Almighty is the Lord and splendid,
By day, by night in equal force.

39. THE LORD'S PRAYER.

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I

Russian Folk Songs.

FROM LESLIE'S MONTHLY.

THE concerts given by Mme. Lineff's Russian choir during the past season possessed the charm of novelty, and a unique importance as musical events. Those who were fortunate enough to hear these Russian singers will undoubtedly cherish the memory of the appearance in America of these artistic exponents of their native musical folklore. Imagine an English village of the sixteenth or seventeenth century, with its inhabitants hard at work in the streets and shops; women bustling about in kitchens; girls busy with decoration of homes, singing and chatting—suppose it all real and genuine; the people, costumes, dwellings, decorations, utensils, language, in fact everything, conjured by some magician from the Middle Ages, and brought bodily here among us in this year of grace 1893! What a sensation such an exhibition would produce!

Now, this is exactly what Mme. Lineff has done, from a musical point of view, with her Russian choir. The *latest* songs sang by her choir are of the sixteenth century, and the majority of them are much older. The costumes are quite in keeping with the songs, and on the whole it is a little bit of Old Russia brought here for our edification and delight.

I will endeavor to show briefly how this musical feat of *exact reproduction* of old folk songs becomes possible, and how it happens that, as far as we know, Russia is the only country able to treat so reverently, and at the same time so scientifically the musical art of her people.

The folk-song all over Europe, with very few exceptions, is

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000 a thing of the past. We mean by this that the people—not the musically trained minority—of most European nations have lost the faculty of creating new musical themes, worthy to take rank as addition to their musical lore. The old songs and poetry are forgotten and do not form, as in earlier days, a portion of the artistic heirlooms of each family, generation after generation. Although every nationality has made valiant efforts to preserve in writing the remnants of its old songs, yet it is not at all certain that with the help of such collections we can form a true idea of the folk-songs and the manner in which they were sung *by the people* in olden times. Several circumstances concur to strengthen this doubt. The old collectors of folk songs, as a rule, were not trained musicians, so that often the melodies and the rythm were not correctly noted down. Any amateur who has tried his hand at this kind of work knows with what difficulties it is attended. It is as if an amateur painter should attempt to make a picture of some complicated building, without knowing anything about the law of perspective. It is not surprising, therefore, to find that all the old collectors were content merely to note down the principal melody and the words, leaving out the accompanying voices as superflous. The more recent publications of the same folk-songs were usually harmonized or provided with accompaniments by professional musicians who never heard the songs performed by the people, and moreover entertained a certain professional prejudice in musical matters. The musical lyre was silent, the jolly performers a thing of the past; and there was no means of comparing the real thing with its assumed presentment in books on musical folklore. Consequently, with regard to real *people's music* we are as much in the dark as about the music of the old Greeks; some scientific authorities affirming that the choruses in the classical tragedies were sung in unison, while others maintain that they were sung in fifths, etc.

814 533 The most valuable addition to the musical folklore and the art of collecting songs have been made by Russian collectors during the last twenty years. An immense energy and almost devotional love for art were requisite to accomplish this result. As an example of an ideal collector of Russian folklore, we may

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mention Pavel Yakoushkin, a nobleman of culture and means, who spent all his life amongst the humble classes, frequenting public houses, country taverns, fairs, etc., in order to obtain access to the great source of folklore, the Russian peasantry. In the tattered costume of a country peddler, coarse patched boots and headgear to match, he crossed and recrossed Great Russia in all directions, singing with his beautiful tenor voice the songs he loved best, and collecting fresh ones. Then of a sudden he would appear in Moscow to unburden his soul before his admiring friends and various scientific societies of the new material he brought with him. He would delight the few real connoisseurs of the national music by his masterly singing, and then disappear for years in the mass of the peasantry and laborers. The result of his life's study is a classical collection of Russian songs and ballads (words only), the most complete and reliable work of this kind ever produced.

With such an example, and no lack of enthusiastic song collectors amongst the educated classes; with the most beautiful music lore still flourishing, it was only natural that the musicians soon entered the field and surpassed the old traditional collections of Russian folk songs.

Russia possesses about the oldest musical collection of songs, the more important of which, by Pratch, was published at the end of the last century. This work was followed by similiar publications of Kirsha-Daniloff, Kashin, Ssacharoff and many others. Pratch was considered for a long time the classical book on Russian folk songs, but we must add that it shared the same faults which have been mentioned with reference to European collections. The old Russian collectors, without exception, were quite ignorant of the fact, that the scales, and consequently the intervals, used by the Russian people are different from those adopted by musicians of Western Europe; accordingly, in order to bring uniformity, melodies had to be "doctored," the mistakes of the people "corrected," sharps and flats added, the rhythm altered, and the song generally "improved" according to the scientific notions of the collector. And to add insult to injury, a piano accompaniment was provided of chords in true Italian *canzonetta*

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fashion! What wonder, then, that a Russian melody thus polished and "improved" should sound quite strange to the ear of the people, and artificial and commonplace to students? True, some fragments of the beautiful melody were still there, but, on the whole, the soul, the color and the emotional element of the song were eliminated.

As mentioned before, the new school of musicians, aimed at reproduction of folk songs *exactly as they were sung by the people.* This work was carried out with great energy and perseverance; not only were the principal melodies faithfully reproduced and each syllable of the words written down, as pronounced by the singers, but every other part of the accompanying voices was similarly noted. Such reproduction was to all intents and purposes a photograph of the song. This plan was first proposed and carried out with infinite pains by J. Melgounoff, a thorough musician, and now the great Russian authority on folk songs. For some years he carried on his investigations among the peasantry of the province of Kalooga, and for the first time in the annals of musical lore, a set of true folk songs was published in 1879, followed by another volume in 1885. This work accompanied by a theoretical introduction of the principles underlying Russian folk music, produced an immense sensation in the musical and ethnological circles, not only in Russia, but abroad as well. It revealed most characteristic properties in the Russian songs; *natural* scales (major and minor) as basis of the music; and complete polyphony—*i. e.*, each voice in choral songs takes the principal melody slightly modified to suit the polyphonic requirements; the leading voice gives out the principal melody as a kind of solo, and the same thing in turn is done by other voices in true fugue style.

The harmonic treatment in Russian songs is so interesting that an example of it will not be out of place. As an instance, we will take "Notchka"—a *Khoravod* (choral dance) *song*, which stood usually first in the programmes of Mme. Lineff's concerts.

It is evident that each voice is reproducing the same melody with harmonic variations, and, if sung separately, the individ-

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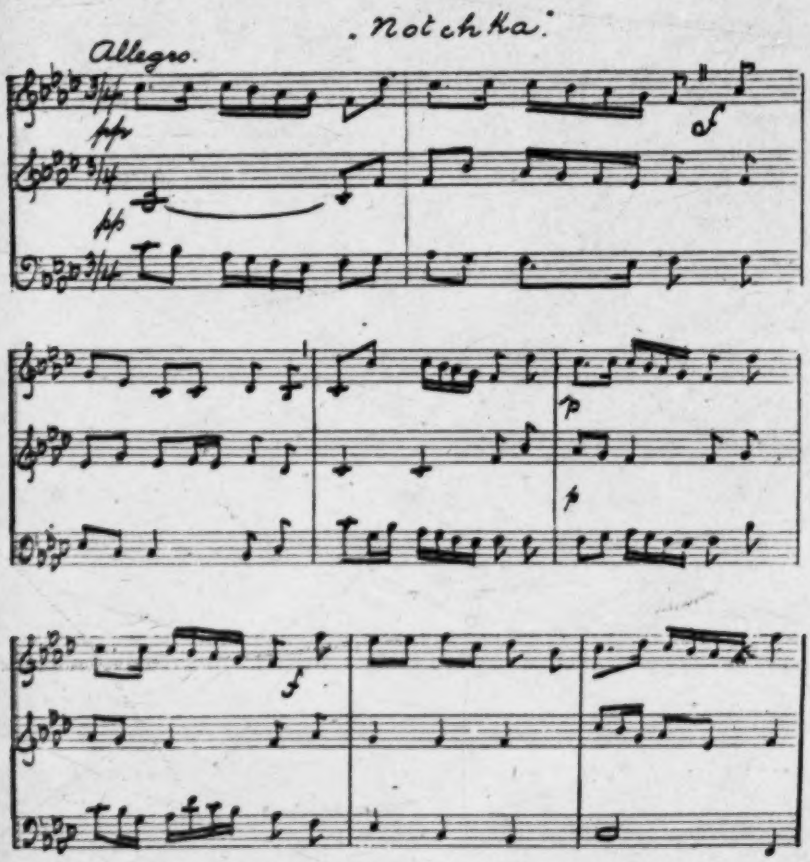
uality of the song can be recognized by the most inexperienced hearer. J. Melgounoff noticed when analysing the singing of large peasant choirs, that almost each singer joins the choir with a somewhat modified melody, not two singing alike, but always improvising some new variation of the same melody; hence that



wonderful harmonic fullness which is characteristic of Russian peasant singing. The peasants call each subordinate voice in the choir—*podgolosok* (*pod*—under; *golos*—voice) and by noting them down, Melgounoff found a rich source of melodic variations and in his now famous collection of "*Russian songs as sung by the people*," some of them are accompanied by dozens of such

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podgoloskies or improvised parts. The following parts from "Notchka" will serve as an example:

The careful study of these secondary parts or *podgoloskies* by Melgounoff was a great step forward in the studying of Russian folk-music, as it gave means to reproduce *exactly* the melodic and harmonic conception of the song as it existed in the consciousness of the people themselves. It is a matter of regret that the songs of other nations had not been treated in the same scientific manner when the folk-songs were still a living reality. Fortunately for Russia, where the natural part-singing is not yet extinct and in some remote parts even flourishing, this kind of study is still practicable and is pushed vigorously by a band of young and enthusiastic investigators.

A great movement was started in order to find means to carry on this work of investigation systematically in various parts of Russia. Since then very valuable additions have been made to the collection of musical lore, notably by Messrs. Lopatin and Prokoonine for Great Russia, and Mr. Lissenko for South Russia (Oukraina).

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To this faithful band of investigators belongs Mme. Lineff, with the difference that her training and experience as choir conductor eminently fitted her to make a powerful propaganda of these exquisite songs, not by mere books, but with a choir of singers trained by her, and therefore appealing to a much larger audience.

Mme. Eugenie Papritz-Lineff is a native of Moscow. Very early she showed a talent for music, and when a mere child she sang melodies heard from her mother, who is an accomplished musician, and pupil of the great Russian composer Michael Glinka.

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Mme. Lineff received her education in "St. Catherine's Institute for Daughters of Nobility," and showed such aptitude for singing, that at the age of fourteen she was selected as assistant conductor of the church choir of the institute, and later superintended the practice of a choir of over one hundred pupils. After having gained at the final examination the highest honors of the institute, she remained as conductor of the choir for nearly two years. She then went to St. Petersburg to study singing at the Conservatory of Music, and later to Vienna to become a pupil of the celebrated Marchesi, with whom she studied three full years.

MME. EUGENIE LINEFF.

In Vienna she met Anton Rubinstein, who invited her to sing at his musical *soirees*. One evening she brought with her some of Rubinstein's beautiful Persian songs. "Oh, no, no!" he exclaimed, good-humoredly, "enough of this trash; let us have some really *good* music; sing us something of Schubert!"

Her *debut* was in the farewell concert of the violinist Ole Bull. In consequence of a favorable notice from such musical critics as Dr. Hanslick and Dr. Schelle, she was engaged by an operatic company in Hungary, which engagement was followed by another from her Majesty's Italian Opera Company in England. Her *debut* in Russia was in the concerts given by the Moscow Syphonic Society under the direction of the late Nicholas Rubinstein, which was followed by an engagement at the Imperial Opera House in Moscow.

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The strong Liberal tide which swept over the best part of Russian society subsequent to 1860—the year of liberation of serfs in Russia—was not without a radical influence on Russian art, especially music. The study of national songs and poetry was cultivated energetically by a band of enthusiasts. Mme. Lineff became a diligent worker in this field. In summer she used to live amongst the peasantry in some out-of-the-way places, studying the best and purest Russian singing. It is an unquestionable fact that in Russia all the principal outward adjuncts of modern civilization—large towns, factories, railroads, hotels, etc. —exercise a blighting effect on the beautiful old folk-song. This disappears at the sound of the steam whistle, and is gradually superseded by commonplace melodies with stupid words, not seldom of doubtful propriety.

Several summers were thus spent by Mme. Lineff, in various parts of Russia and Oukraina, her aim being to compare the different styles of singing in various provinces. She also traveled a good deal on foot with female pilgrims to the various convents held in veneration by the Russian people, to study the peculiar songs of the wandering psalmodists (*Kaleyky-Perekhazie*) who frequent those places.

During her residence in Moscow, while still singing in concerts, her energy was directed particularly to the organization of choirs in schools, amongst university students—male and female —and amateurs. The folk songs were cultivated assiduously, and became the favorite pieces on the programmes. Mme. Lineff still uses a baton presented to her by the University Choir, which she directed during five seasons.

In 1890 she took up her residence in London. In one of the aristocratic gatherings at which she appeared she made a bold experiment by singing for an encore a Russian folk-song, "Lootchina," without accompaniment. The effect produced by the song was striking; she was surrounded by people eager to know the name of the composer and the author of the words. The surprise was still greater when the artist had to answer that the author both of the words and music was the Russian People, and that the date of its composition was quite unknown, and

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might have been contemporaneous with England's dependency under the Roman Empire.

So began Mme. Lineff's active propaganda of Russian folk songs abroad. She earnestly believes "that nowhere the originality and the wonderful effect of the beautiful songs of her land can be better appreciated than by the American public—so justly eager for novelties of merit."

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Before analyzing the typical Russian folk-songs contained in the programme of Mme. Lineff's concerts, I will say in few words on the lectures of Mr. H. E. Krehbiel, the well-known musical critic of the New York *Tribune*, who introduced these folk-song concerts to the American Audiences, and explained the significance and importance of the folk music in general. "The study of this branch of science," he said, "has a great value not only from a musical point of view, but also as a means of obtaining new and valuable ethnographical and philological data. If it be truly said that speech is often used to conceal the real intention and feelings of the speaker, then it is really true that music reveals the innermost feelings and real life of the soul. Folk songs can reproduce to our minds pictures of social and family life in ages gone by, far more vividly than any treatise on the same subject. For the music of folk songs necessarily reflects the inner life of the people who evolved it. Like physical and mental habits, occupations and dwellings, its characteristic traits are the product of the geographical, climatic, social and political condition of the people. The people of Russia are intensely musical. All the significant features in the life of the Russian peasant are accompanied by ceremonies in which song plays a very important part. In the character of these ceremonies and the allusions found frequently in the songs may be discovered relics of ancient customs and religion. This point was illustrated by the performance of a Khorovod (choral) song, in which can be found the remains of the primitive drama, as it was developed among all the civilized peoples. The parallel can be followed through the religious dances of the ancient Egyptians and Greeks, and of the Teutons of the Middle Ages in Europe. Children's games of to-day in Germany, England and America may also be

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000 regarded as a degenerate form of the old ceremonies which once in Germany and England were performed by adults as they still are in Russia."

The programme of the concerts of Mme. Lineff was made up of the most characteristic and beautiful songs which the soil of Great Russia and Oukraina has produced. It was, however, only a very slight portion of the rich *repertoire* of Mme. Lineff's choir. Her original plan was to give a series of three concerts: one embracing exclusively songs of Great Russia; the second, songs of Oukraina; and the third concert was intended to illustrate the modern music of Russian composers in its relation to the folk songs. But for reason of practicability, the three concerts were provisionally curtailed and incorporated into one.

IN OUKRAINA.

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The type of Oukraina songs differ considerably from those of Great Russia. Although just as melodious as the latter, the harmonization of Oukraina songs resembles much more the treatment usual in Western Europe, *i. e.*, by means of chords, and consequently the various parts of the score have nothing in common with the principal melody but are mere "filling in" for the sake of forming the necessary chords. Thus the whole character of the Oukraina songs gives an impression of a more modern origin, and the charm of strict polyphonic treatment, so prominent in Russian songs, is missing: The reason of this is not far to seek: the peasants of Great Russia perform their songs exclusively *a capella*, while in Little Russia a "bandura"—an instrument of the guitar tribe performs the usual accompaniment.

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The third part of the concert was devoted to music of modern Russian composers, in order to show the influence of the folk song on the present school of music. This is a comprehensive subject, requiring a special treatment. It was utterly impossible to treat the subject adequately in the short time at the disposal of the musicians in the recent concerts, and to show the growth of modern Russian music for church, opera and chamber. On the other hand, *ensembles* and choruses from operas written with an accompaniment of full orchestra lose a good deal when a piano is substituted for the orchestra.

From the Russian standpoint, both the singing and the costumes exhibited at the concerts, may be regarded as perfectly characteristic. After the first concert Mme. Lineff received a very touching letter from a Russian workman residing here, who thanked her for the extraordinary pleasure he had enjoyed in listening to the songs. "I fancied I saw a row of houses of my village, the street with birch trees round the houses, and the girls and boys moving in Khorovod. Oh, you cannot imagine how real it is!"

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[For information pertaining to the musical form of Ukrainian songs, see 7: Lineva, RF1 Great Russia, category 116, p. 62.]

113, 539 Ukraine RD1

[For a brief analysis of the texts of old Ukrainian folk songs see 7:Lineva, RF1 Great Russia, category 116, pp. 47-51.]